

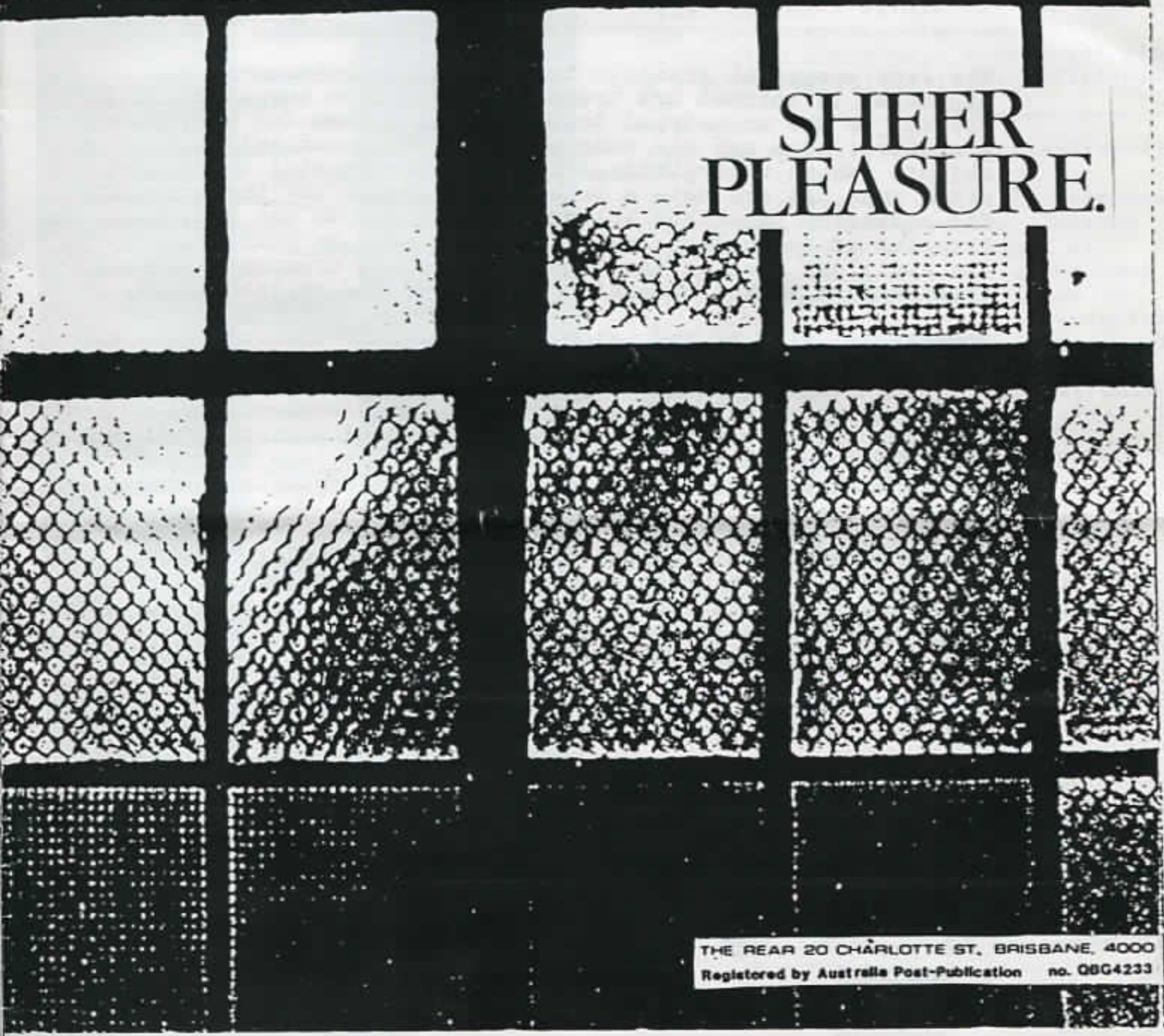


NEWSLETTER

10



SHEER  
PLEASURE.



THE REAR 20 CHARLOTTE ST. BRISBANE, 4000  
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GALLERY PROGRAMME

JUNE 10

OPENING: Blind by Choice, Exhibition  
of work by Adam Wolter and  
friends.

See you there at 7.00pm !!!!!!!!!!!!!!!

Exhibition closes on Sat. 21 1986.

JUNE 24

OPENING: Let my Paintings look at YOU,  
Exhibition of evocative painting  
by Jane Wege. Opens at 6.00pm.

Exhibition closes on Sat. 12 July.

The June programme presents two antithetical 'schools of approach' in current art trends. Adam Wolters computer events present as the archetypal technological milieu for Post Modern practices. Adam and his cohorts have collaboratively worked on objects (whose underpinnings are computer events) that more often than not are tete a tete with paradox and theatricality. The cartesian chameleon Wolter in cahoots with the soul searching organics of the enterprising Hollie as case on point. Similarly, the ebullient hues of the computer palette, hyperreal colours, transcendent to the modernist palette of the collaborators.

Conversely, will be the major display of the almost primordial modernist ploys and 'stylisms' of Jane Wege's recent work. Gestural configurations aligned ever so closely to current trends in evocative painting, bear witness to the cloak of acclimatisation that Art spectators now wear when confronted with bold painterly fields of psychological game playing. It was less than one century ago that these types of personal/emotional/symbolic heartscapes provoked, taunted and haunted.

Far from being tautological reminders of the modernist era, they have surfaced in a cross current of pre post modernist and post modernist taste where 'neo expressionism' is penultimately de rigeur and fashion the zenith.

Paul Andrew



**hero**

FOLLOW me GENTLEMEN

I ♥ N.Y.

a



**name**

no members only

# EVERY BODY WANTS A HERO.

NEWS AND INFO AT THAT & BEYOND

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Thunderbirds are GO !!!!!!!!!!!!!!!!!!!!!!!

An almighty thankyou to those super people who earnestly sent off their subs to us after the recent Newsletter and the 'THAT FIRST BIRTHDAY' event, thanks for the positive feedback and thanks for the GREAT Party !!!!!!!!!!!!!!!

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Marcia Tucker talks.....

Director of the New Museum in New York, Marcia Tucker met with local artists at THAT on Monday 20 May. It proved to be a most intriguing exchange of ideologies and conversation. We thank Marcia for her time and scintillating stories and strategies about your friend and mine, A R T !!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

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Performance at THAT \*\*\*\*\*

Good job girls!!!! Michelle Andringa and Virginia Barrat, Co-ordinators extraordinaire, whose talent at organising those disparate and some-times irrational people known as artists, has taken them to new heights. Yes girls, you're on our pedestal and we sincerely thank you for a job well done and a most rewarding week of Performance !!!!!!!!!!!!!!!!!!!!!!!!!!!!!!!

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Donna Greaves to Talk.....

June 19 at 7.00pm at the Community Arts Centre will give a free talk about artists and their responsibilities etc. Donna is the Director of Cultural Activities for the State Government.

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Visual Arts Board deadlines.....

Grants to artists due June 15.

Overseas studio (Paris) due July 31. others see Programs of Assistance at THAT.....

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Artworkers Alliance on the MOVE !!!!

Things are really happening. Phone 221 2842 for details !!!!!!!!!!!!!!!!!!!!!!!



B.B.C.



Blind By Choice

EXHIBITION DETAILS : 10th to 21st , June '86

BLIND BY CHOICE (B.B.C.)

Andrew Wolter ; Jenny Chirnside ; Eugene Rex ; Maria Filippow ; Terry Murphy ; Hollie Gary Warner ; Christeen Chance ; Adam Wolter .

8 (Eight) artists ignore the facts (you can to). In a crowded, sick, violent, chaotic, violent, sad world who has time for the niceties of aesthetics? Who can spare a penny for our thoughts?

Well I'll tell you! It costs more than a penny, but where does the money go? Even treading water aint cheap, and to backpeddle you pay through the nose if you can keep it above water. So what about the Economy? Keating's just a mortal. The poor bastard!

The "Artworld" is a long expanse of hard, microgranular elements washed up together, in a single mass neither solid or liquid, by the ever flowing ocean of events. So?! come stick your head in the sand.

You've seen the movie, read the book, right. Well, our centrally located view-box is conveniently close to the cinemas and the book shops (near the restaurants too, if all you can do is eat). All you have to do is get there. It wont cost you a thing!!

That's culture even a no good washed up bum can afford, and you're better than that (I hope).

Answer :

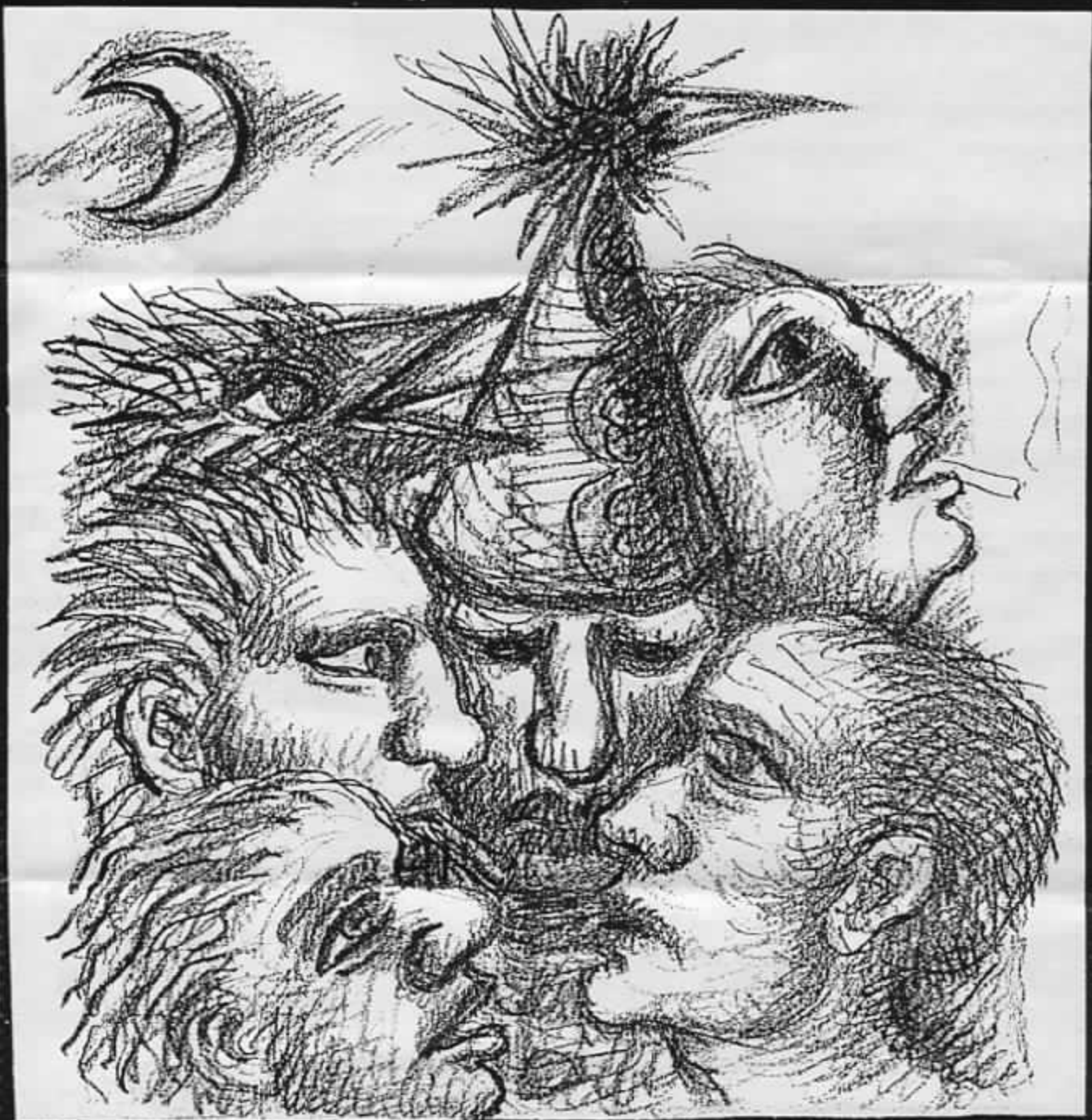
The answer is : (e) all of the above.

You are accordingly invited in June ....

from the 3rd to the 9th : to see Adam Wolter curse the eyes of God as he tries to put the show together.

on the 10th (Tuesday nite from 7.00 P.M.) to an opening (of sorts)

and from then until the 21st (Sat) : THE EXHIBIT.



Jane Wege's biography determines her subject in painting; born in South Africa, she experienced from childhood culture clashes, racial and political tensions. Though members of the white community her parents were strongly involved in the Black and White workers Movement. They passed on a social awareness that has never left her since.

Intensive contacts with the Black community while teaching Art at a High School in Zambia fired an interest in African Culture, which goes beyond artistic and ethical concerns into the search for the cross cultural and multi racial human understanding. The search is not of a distanced, scientific nature, but aims at a holistic life experience.

The theoretical, though not explicit, framework comes to view in a pictorial language consisting of archetypal/ symbolic signs and straightforward figurative images, attempting a synthesis of African and European imagery. How far this aim is achieved, and how far it can be achieved in a dualistic approach, is a difficult question. The attempt however is genuine.

There are also elements of Polynesian culture in the paintings, and of Aboriginal Art, as a reflection of her present North Australian environment. Obvious is also the influence of Irish Expressionist painter Michael Mulcahy, with whom she undertook travels to Papua New Guinea and the Northern Coast of Australia.

In Jane Wege's recent work, the topic of overcoming (civilised) rationality by approaching (nature) mystics has been shifted from the imagery to the practice itself. Automatic drawing, always employed as a source for ideas, is now given a decisive role and value in itself. The series of "Pictures within Pictures" are a result of this.

The cave/ womb connotations deriving from the new forms can be seen as resulting from a feeling of alienation and displacement, so to speak, of delocation. The artist refers to herself as a "Cultural nomad".

The no-homeland feeling, however, is also related to the awareness of a cultural set-up worldwide that leaves little choice between creative oppression by ideologies of whatever colour, and the individual retreat into protective nutshells.

Anna Bock.



Ahead of the flock.

